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# Gallery and Studio

## THE PARIS SALON.

### PRELIMINARY NOTICE.

**G**ENERAL mention was made in our last number of the American contributions to the Salon. Through the courtesy of the artists we are enabled this month to publish autographic drawings, which convey an excellent idea of the general composition and treatment of the pictures illustrated. Mr. Mosler, in addi-

the work-bench behind which the clockmaker stands. Henry Bacon, besides his picture illustrated herewith—to which the reader, to form a more correct impression of the composition, should add, in his mind's eye, a Normandy orchard with a duckpond and an old stone pigeon-house in the distance—shows the more characteristic picture, "He will Return," a scene from his much-loved Etretat: a comely fisher-girl disconsolate at the departure of her sailor-lover, who presumably is aboard one of a fleet of sail-boats in the

the sheep, which are seen in the distance roaming off at their own sweet will. Ward Delancey has a portrait of Berthier, a popular actor of the Nouveautés. American pictures at the Salon well known to visitors of New York exhibitions are Thomas W. Shields's "Mozart Singing his Requiem" and Charles F. Ulrich's "Glass-Blowers." Henry R. Poor's "Ulysses Feigning Madness" shows that classic hero attired in a blue-and-white tunic ploughing by the sea-shore with a horse and a bullock. Whistler sends



"THE LAST SACRAMENT." BY HENRY MOSLER.

DRAWN BY THE ARTIST FROM HIS PAINTING FOR THE PARIS SALON, 1884.

tion to his affecting "Last Sacrament," outlined above, sends a charming genre called "The Village Clockmaker," showing a picturesque old fellow critically examining through his spectacles the works of an eight-day time-piece, brought for repairs by a chubby little peasant girl, whose chin just reaches to the top of

distance, leans against an old thatch-covered boat, while an old woman tries to soothe her. C. Ruger Donoho sends certainly a very un-Watteau-like looking "Shepherd," which is much praised by the critics. The man, standing in a mass of thistles and tall grass, is shouting excitedly to his dog to gather in

his portrait of Carlyle, which, like the same artist's well-known picture of his mother, appears to better advantage as an engraving than on canvas. Other portraits by Americans are Miss Joy's "Mme. de C. G.," John S. Sargent's "Mme. Gouthereau," a beautiful Parisienne in powder, whose attire is somewhat



startlingly décolletée; Clivedinest's "Benjamin West," J. Templeman Coolidge's Boston young lady, C. R. Huber's equestrian figure of Washington, which is highly commended, and there are also portraits by Wyatt Eaton, Sarah P. B. Dodson, Mr. Durgin, Bennett Grover, Emma King, and Francis W. Loring. One of the most popular of the American pictures is Jules Stewart's admirably colored and well-composed "Five o'clock Tea." The pity about such paintings is that in much less time than a generation, when fashions have changed again and again, these passing records of fashionable life have become outré, and are really painful to look at. Who cares now, for example, for the once valued genres of Toulmouche, which nowadays seem very like colored caricatures from old volumes of Punch?

The great picture of the Salon is generally supposed to be Bouguereau's "Jeunesse de Bacchus," although in the contest for the medal of honor Puvion de Chavannes's colossal decorative and highly poetic work, "Bois Sacré, Cher aux Arts et aux Muses," will be a formidable rival. Jules Lefebvre sends an auburn-haired "Aurora," a companion to his "Twilight," exhibited at the Salon of 1881. He also shows a charming portrait of a young lady of New York, who is very simply attired in white with a rose as the only ornament. Detaille sends "Le Soir de Rezonville," about twenty feet of panoramic painting—a battle scene wonderful in drawing, coloring, and in its spirited composition. Polleux Saint-Ange has a large canvas representing De Long and his companions saluting the sinking Jeannette.

Among the harrowing pictures the most notable, perhaps, are "The Vengeance of Urban VI.," by Jean Paul Laurens, and "The Flight of Giraldon," by Luminais. The first shows the Pope in the torture chamber calmly regarding the bodies of the six cardinals, whom having opposed his tenure of the Holy See, he has had "put to the question" and then slaughtered. The second tells a story of old Gaul, how the king being overtaken by the sea endeavors to escape in company with St. Gwenole. The saint is warning Giraldon that the curse is upon him because of his daughter, and that she—whose life the king has sought to save with his own—must be sacrificed to appease the Almighty. Giraldon, acting upon this counsel, is forcing the wretched girl, despite her desperate struggles, from his horse into the angry waves, while the priest points solemnly to the heavens in sanctification of the cruel deed.

There is a certain kind of vulgar sensationalism in painting without a few examples of which no Paris Salon exhibition would be complete. Such examples are not lacking in the present show at the Palais d'Industrie. Saint-Aubert Leroy's "Brasserie" in the Quartier Latin calls to mind that bit of characteristic realism of Manet, the bar at "Les Folies Bergères." We need not envy the country which can tolerate such desecration of the sacred offices of art as is illustrated in the Salon by such detestable works as this of M. Leroy's glorification of lewd women and their vile consorts. But the crown of vulgarity for this precious class of Parisian genre is re-

served for Émile Bayard, who, under the title of "Un Affaire d'Honneur," gives the view of a wood with two

ceedings with the air of connoisseurs. In no country but France could such an outrageous picture be publicly exhibited.

Leon Comerre loves daring color experiments. His wonderful study of reds in the Salon last year was something not soon to be forgotten by those who saw it. "A Star," his picture the year before—a charming study of whites—representing a ballet girl seated at the wings of the theatre, was imported by Knoedler, and soon found a buyer in New York. His new picture—a "Pierrot" playing upon a mandolin—also a study in whites—is a triumph of technique. Georges Clairin gives us a Comerre-like danseuse, said to be a portrait of Mlle. Zucchi.

Jean Béraud, a master in delineation of Parisian life—and be it recorded to his credit he chooses clean subjects for his pencil—forsakes for the nonce the fashionable drawing-room, which he presents with Du Maurier-like fidelity, for a reminiscence of '71, called "Vive la Commune," showing a mob meeting at the Salle Graffard. Coquelin, the actor, who is to be found in more than one of M. Béraud's paintings of fashionable life, has here done model duty as an orator.

Among the painters of biblical subjects Henner comes to the front with a "Christ Crucified," and Lucien Berthault presents a dramatic and original "Finding of the Body of Abel." The frightened look of interrogation on the face of Eve, as she for the first time realizes the meaning of death, is finely expressed.

THE city of Paris has recently received a very remarkable and unique gift—namely, a collection of upward of twelve thousand gods, goddesses, and fetiches. This collection, formed by M. Emile Guimet, is now at Lyons in the Musée Guimet, which was inaugurated by M. Jules Ferry in 1879. M. Guimet is the son of I. B. Guimet, the inventor of the ultramarine blue now used in commerce, a discovery which brought its author an immense fortune. M. Emile Guimet has devoted his whole life to travelling in India, China, Asia Minor and the East, studying the different religions and collecting idols and articles of worship of all kinds, including many unique objects of great value.

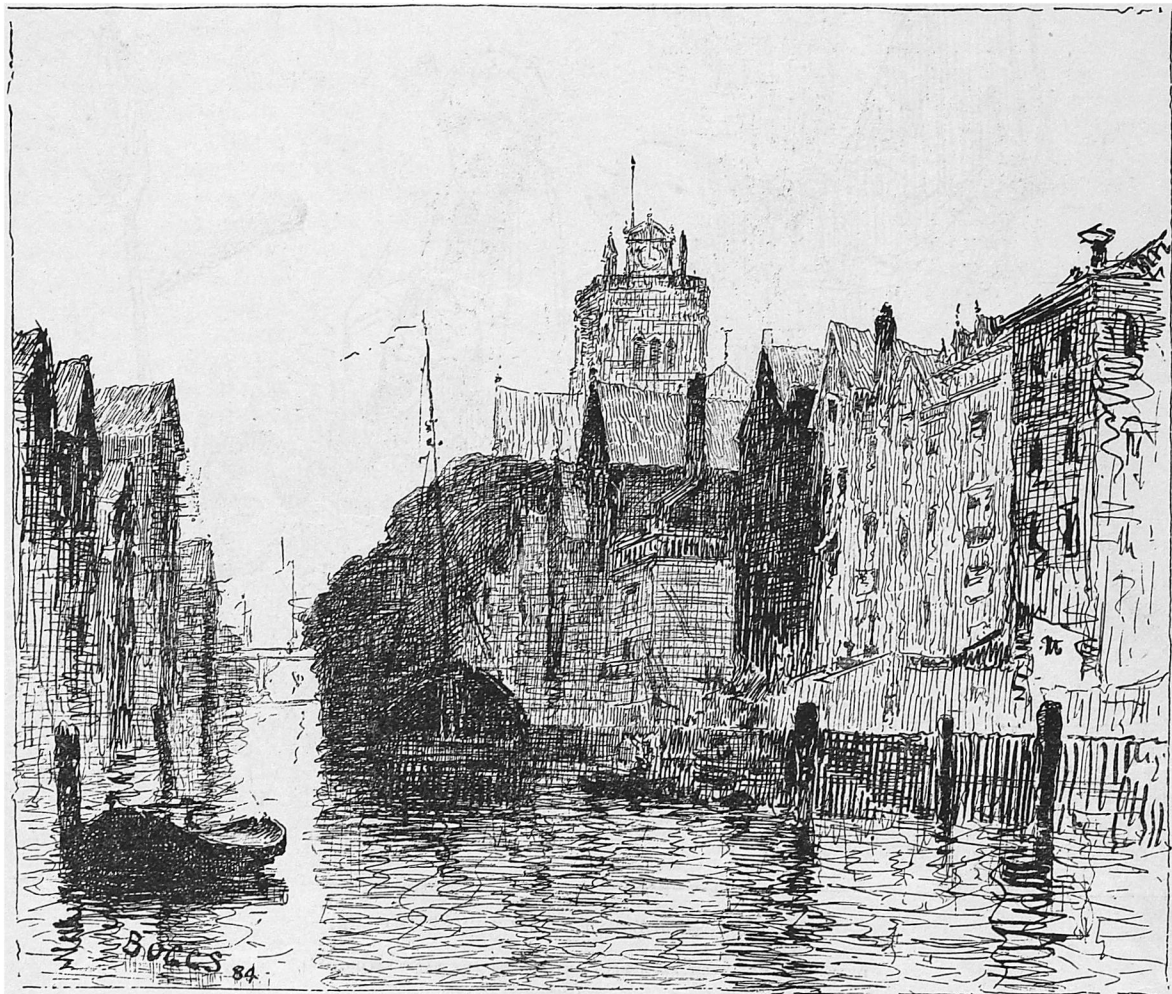
A curious detail of M. Guimet's career as a collector is that, thanks to an insignificant government mission, he was able to make the Indian and Chinese priests believe that he was officially charged with collecting documents and idols with a view to replacing in France Catholicism by Buddhism! The number of Indian, Chinese, and Japanese idols in this collection is about 4500, to which must be added some 4000 Japanese and 3000 Chinese religious books, forming part of an Oriental religious library of 12,000 volumes. In order to render this collection more accessible M. Guimet wishes to transport it to Paris: he offers to make a present of it to the city, together with an endowment of \$20,000 a year, on condition that a special building shall be erected for its reception, that it shall be called the Musée Guimet, and that during his life M. Guimet shall be sole administrator.



PORTRAIT OF Mlle. NEVADA IN "LA PERLE DU BRÉSIL." BY A. G. HEATON.

DRAWN BY THE ARTIST FROM HIS PAINTING FOR THE PARIS SALON, 1884.

frightened women covered as to the head, and draped only from the waist down, crossing swords in a duel,

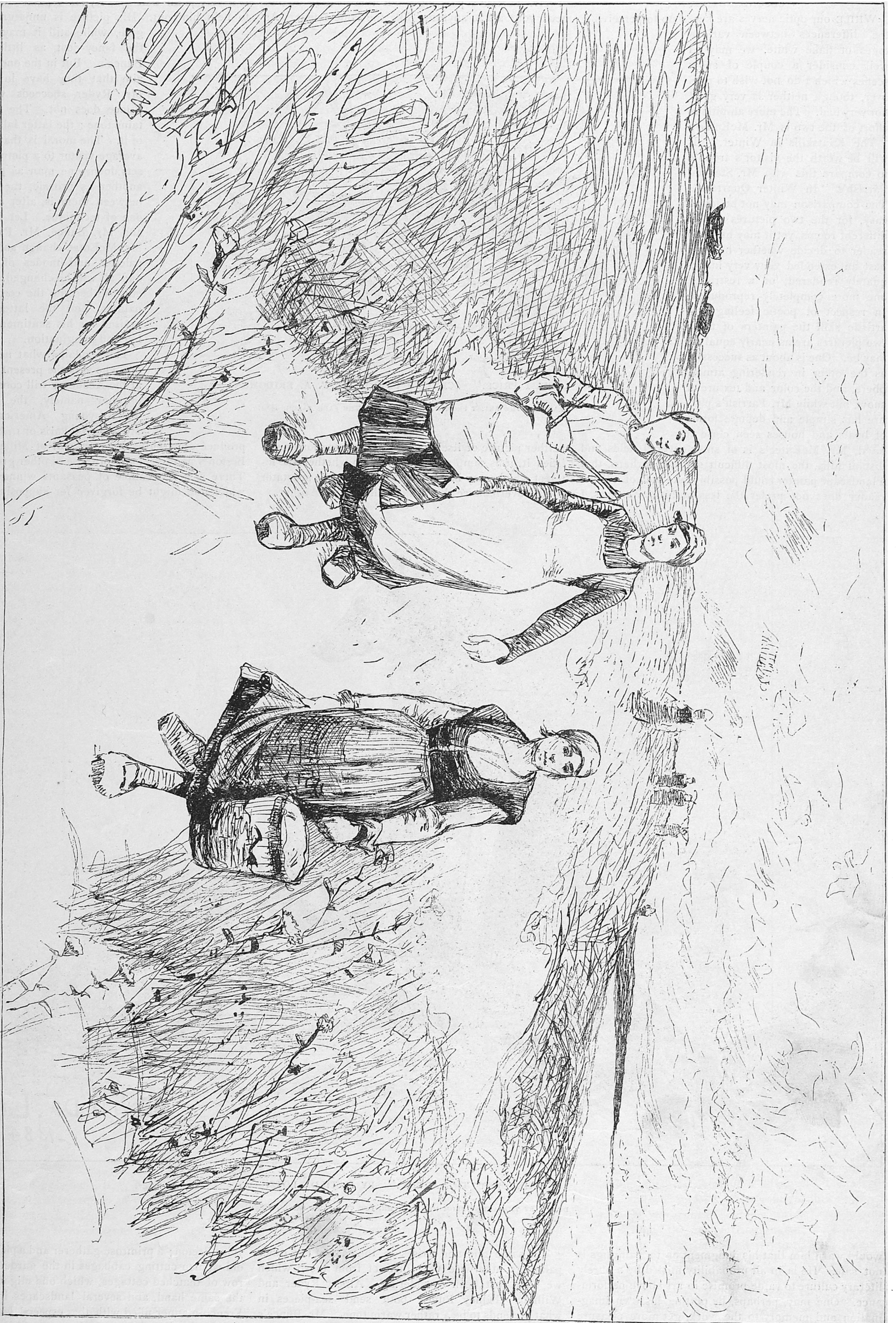


"CANAL DE DORDRECHT." BY F. M. BOGGS.

DRAWN BY THE ARTIST FROM HIS PAINTING FOR THE PARIS SALON, 1884.

while four female witnesses, elaborately costumed according to the latest Parisian modes, watch the pro-





"THE DOWNS." BY GEORGE W. CHAMBERS.

DRAWN BY THE ARTIST FROM HIS PAINTING FOR THE PARIS SALON, 1884.